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ceeding would have clashed with all his habits of thought and feeling ; he would have felt it to be in bad taste. Moreover, the over-great importance ascribed to Darwin's influence upon Nietzsche seems to be partly due to the desire for a unity that is not present until put there. One must admit, of course, the added simplicity and precision possible to such an interpretation of Nietzsche ; the only objection to it is the conviction that it is not entirely justified by Nietzsche's writings.

GRACE NEAL DOLSON.

WELLS COLLEGE.

Democracy and Social Ethics. By JANE ADDAMS. New York, The Macmillan Company, 1902.— pp. 277.

In the seven chapters of this volume, Miss Addams considers one by one the problems confronting the man or woman actively engaged in efforts to benefit the poorer class of working people. These problems are social in nature, that is, they concern the proper relationship between different members of society. No one can hope to answer such questions without a broad experience, the obtaining of which is coming to be regarded more and more as a duty. Only through this broader experience can the existing social confusion be obviated, only through its means can men be fitted to cope with the difficulties of social reform ; for the confusion and the well meaning but mistaken efforts to better it are both due to the attempt to make an individual code of ethics do duty in the larger field of social relationships. The cure for social evils is to be found in democracy, and the cure for democracy in more democracy. A code suited to social relationships cannot be the product of observation and speculation ; it must be the result of experiment. We must live our democracy before we can theorize about it. In short, the conclusion reached by Miss Addams, as a result of her careful study of the questions with which her own experience has so well fitted her to deal, is that the evils in our social ethics will be remedied only as it becomes more democratic.

GRACE NEAL DOLSON.

Philosophy and Life and other Essays. By J. H. MUIRHEAD, M.A. London, Swan Sonnenschein & Co., 1902.—pp. 274.

The essays composing this volume have already been given to the public in the form of lectures before various societies, and with a few exceptions are now reprinted from different periodicals.

The different papers of which the book is made up have the following titles : Philosophy and Life ; Professor William Wallace ; Robert Louis Stevenson's Philosophy of Life ; Abstract and Political Ethics ; What Imperialism Means ; The Science of Poor-Law Relief ; Modern Methods of Temperance Reform ; A Liberal Education ; Psychology and Education ; The Place of the Concept in Logical Doctrine ; The Goal of Knowledge ; Hypothesis ; Is Knowledge of Space *a Priori*? It will be seen that the greater number of these essays discuss subjects of practical ethics, while the

last four, which were read before the Aristotelian Society, are concerned with logical questions.

GRACE NEAL DOLSON.

Contributions to a Psychological Theory of Music. By PROFESSOR MAX MEYER. University of Missouri Studies, Vol. I, No. I (1901).—pp. vi, 80.

The author finds much to criticise in musical theories from the time of Zarlino to the present. The diatonic scale is little more than a dogma, the concepts of relationship and of the tonic stand in need of revision, and harmony, not melody, which is "the only essential of music," has too often been made the basis of theory. The more important reforms that the author proposes are : (1) the introduction of the number 7 into the ratios which represent direct melodic relationships ; (2) the restriction of the (primary) tonic to powers of 2 ; and (3) the revision of the 'scale.' The number 7 deserves a place in musical relationships, because it "has a similar psychological effect to the numbers 2, 3, and 5," upon which our present scale is based. The number 2—and not 3—is the (primary) tonic, since 2, when once heard in a melodic sequence, is desired at the close. "When one of two related tones is a pure power of 2, we wish to have this tone at the end of our succession of related tones, our melody." This is said to be not true for other numbers. To determine the correct theoretical basis upon which melodies are actually written, Meyer used the following method. He drew up, in a table, a "complete musical scale" which contains the powers of 2, 3, 5, and 7, and their products, up to a certain convenient limit. This scale shows 29 relationships within the octave. It provides that each of the twelve tones—except the third—in the even-tempered octave shall be represented by either two or three intonations—*e. g.*, the tone of 640 vibrations (the seventh octave of 5) may receive the intonation 648, *i. e.*, the third octave of the fourth power of 3 ($3^4 \times 8 = 648$), or the intonation 630, *i. e.*, the first octave of the product of 5 and 7 into the second power of three ($3^2 \times 5 \times 7 \times 2 = 630$). By sounding—upon a reed organ constructed for the purpose—these different intonations, Meyer decided which sequence gives the greatest æsthetic satisfaction. A large number of melodies were worked through, and the results—the intonations chosen—were found to agree with the author's theory of relationship. The interval *c-f*, to take an instance, is represented in current theory by the ratio 3 : 4. But this ratio makes *f* a tonic (2^3), in Meyer's sense. Thus it obviously is not in the key of *c*. Meyer changes the ratio in question to 16 : 21, in order to bring the tonic on *c* (2^4). Now the test with the organ gives a decided preference (in a certain melody) to the *f* which has the intonation 21. With the intonation 4, on the other hand, "the hearer has an impression similar to that experienced when he looks at a painting totally misdrawn."

Professor Meyer's method is to be welcomed, because it illustrates the possibility of experimental control of æsthetic judgments passed on tonal